PLASTIC PORTRAYTES

PRICE 20p
ISSUE I.

INSIDE...

GANG OF FOUR, MAIDEN VOYAGE,
ARTHUR 2 STROKE, HEADOFFICE + NEWS etc.

IN THE ISSUES TO COME WE'LL BE CENERING
AROUND THE NEW RELEASES, GIGS AND GENERAL
AFFAIRS OF GROUPS LIKE THESE

PAUL COX OF EX-ETERNAL ASYLUM

Paul Cox; who the hell is that a lot of you will be asking yourself, some of you will be even thinking who the hell is Eternal Asylum (you uncultured lot). Eternal Asylum were a good band but unfortunately broke up recently, the reasons we'll go into later.

The main man of the band was Paul He had been playing the guitar for three years and had various little flings with small bands, but eventually came to forming Eternal Asylum, their music was frightening and original. The line-up was - PAUL COX on guitar (with lots of screaming echos and shifting phasers) also backing vocals and synthersizer. Pauls guitar style without his effects is very similar to Marc Bolan and Mick Ronson, but once his effects are in, there is a definate hint of Peter Frampton and Thin Lizzy. His own personal favourites for listening to are Gary Numan, Bowie and Ultravox ("I'm imto synthersizers" says Paul.) He is twenty years old. His gear is one 100 watt combination amplifier, which he calls 'Paul', one echo chamber, two 100 watt P.A. columns, one very strange electronic guitar, (totally unknown make) "I've got no sense, if I bought a Gibson Les Paul I would only cut bits off and give them to my present guitar, it would be a waste" He also has a fuzz box, a phase shifter, a wam-wam pedal, a drum synthersizer (monophonic)and lots of other odds and sods. (Lost with the winds Paul blurted out through his coffee and lager "your pen is very Kenny Everitish")

Now we'll move onto the next exE.A. member, he is a young bisexual who calls himself XYLOS (pronounced Zy-los) His real name is Steve Bell. Xylos is a strange character, he laughs at lips of all kinds and crashes bingo halls. He is 20 and his influences are Bowie, Iggy and Lou Reed and Bolan. On stage he leaps around with a controlled thing around him, he's a kind of Tom Jones of New Wave, he's got a lot of Bowie in his voice and he's also a scary person to watch. Xylos's gear is one microphone, lots of make-up, one full wardrobe and a very strange hairstyle.

I can't really say much about the bass player,GEOFF, because he's another strange one, but what I can say is worth reading. He's a tall thin person , his complexion is very, very white and his hair is slicked up, back, down and around. He seemed extremly shy and all I could get out of him was a quick polite smile and that was it. He looked about 20 and was very calm, but when he performed with the band he moved around with some strange sters in his charcoal baggy trousers, white shirt and black tie.

The last member of Eternal Asylum is REGINALD BURNS, who is also 20 years old and is known to the band as 'Burny'. His influences are John Lennon, John Lennon and John Lennon, and his own personal favourites for listening to are John Lennon, John Lennon and Franky Guts. Burny, despite his disability of one leg is one of the best drummers I have heard for a long time. He's loud, powerful and well co-ordinated, his style is what I would call a voodoo style. Burny is very pleasant to talk to, I always enjoy talking to him, he's great, a very humble character, he never talks about himself too much, he is just pleasant and polite.

After what must have been ten gigs with Eternal Asylum Paul decided to leave and when he left the rest of the band just broke up. His reason for leaving was he wanted a more professional approach. It seemed to him the rest of the band were just happy to drift along letting him write the majority of the songs and make all the arrangements for gigs. There was also one or two members turning up drunk before a gig. At one gig Xylos was strutting about the stage dreaming about a certain girl from Windows when something happened in his trousers (this may not be the real reason for why it happened) causing him to look very soggy, due to this people laughed and the whole song completely collapsed.

Paul wanted to work, work and work, but there was too much holding back, so he left. It's all sad really because they were a good band.

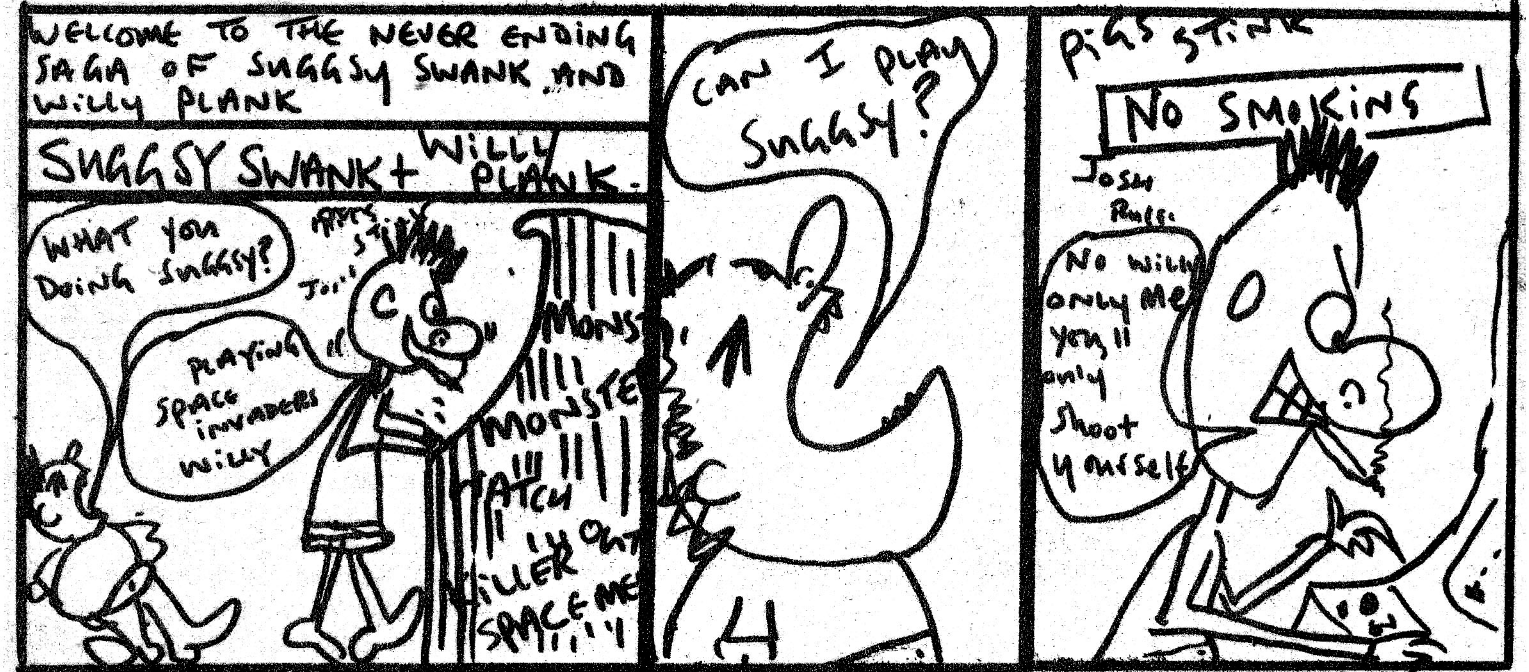
I asked him about the songs they had written, but he wouldn't say, the reason being because when he forms a new band called E.M.H.16 he wants to do a whole lot of new material. In a sense E.M.H.16 is already here, in case you are wondering what E.M.H.16

means, well its a closely guarded secret, but it does have something to do with the female side of the human race. E.M.H.16 wont be the name of the band, E.M.H.16 is what the new b band will project, which is all about life and its happenings. There may even be a song which tells you what E.M.H.16 means.

At the moment Paul is a one man band and from the demonstration he gave me of his music in his home in Byker he is very talented. He uses tapes his syndrome and his synth, and all the time his guitar hangs round his neck ready to play its part. I recomend you go along and see the man behind E.M.H.16 at the first possible chance you get.

Paul wants to add members to E. E.M.H.16 until he has a five-piece band. He wants a drummer, a bassist, a girl vocalist, and a synthist along with himself playing guitar and synths When the new band is formed it should be a really good one, so if anyone is interested they should telephone 793666, ask for Paul and say nothing more, just ask for Paul.

JIFF PEA.


WELCOME TO THE NEVER ENDING SAGA OF SUGGSY SWANK AND WILLY PLANK
SUGGSY SWANK + WILLY PLANK.
WHAT YOU DOING SUGGSY?
PLAYING SPACE INVADERS WILLY
MONST
MONSTE
ATCH
OUT
ILLER
SPACE ME
CAN I PLAY SUGGSY?
PIGS STINK
NO SMOKING
JOSH RULES
NO WILLY ONLY ME YOU'LL ONLY SHOOT YOURSELF

HEAD OFFICE AND DOK SAVAGE

The first time I saw Head Office and Dok Savage playing, was at the Golden Fleece and for all it mattered it might have been their front room as those of you who are familer with the venue will realise. Never the less they managed to make some sort of impression which, under the circumstances, is a lot to be said.

The support band, Dok Savage, played a fairly short but consistant set which included their own version of"Mill Street Junction." Although most of their songs started off alright they tended to become overshadowed by the monotonous instrumental breaks, which left you feeling lost off and bored. It's difficult to comment on the lyrics of their songs, firstly because of the lack of them and secondly because of the bad conditions in which they were playing i.e. equipment, small area etc.

There's nothing terribly wrong with Dok Savage, it's just that if they are expecting to get anywhere, they'll have to pull themselves out of their straight forward, mediocre catagory and try to be a bit more adventurous since these days it seems that groups with gimmicks are the only ones making it.

Anthony Toster..Drums
Dave Maroney....Bass
Mark Newforth..Guitar

Rob Johnston....Vocals
Colin Stevenson.Guitar and Keyboards

(sorry if we got the names wrong lads

They have been formed for some time now and by the looks of things they are doing alright with quite a few local gigs of late. They had/have previously been banned from the Gosforth Hotel owing to some sort of a riot amongst the audience and it seems Head Office were blamed.

They have met with the all too familiar problems of new bands such as lack of venues (which is particularly prominent in the N.E.), equipment and problems with the line up of the band.

Their material was good, though not outstanding and in time it could develope it's own style and individuality, which at present it lacks. They describe the music they play as "beaty rock/pop" and they claim their songwriting is influenced by Elvis Costello and Joe Jackson, though I must say they are subtle influences.

They have sent a demo tape to Virgin and they are said to be interested (then they're interested in everyone) and in the meantime future plans are basically just to continue on with what they've been doing, in the hope that something will turn up, like a few more gigs or some new venues, which I'm sure every local band in the North East would appreciate.

MELANIE HENDERSON.

GANG OF FOUR

+ Delta 5 & Pere Ubu.

what had looked to be like a good, value for money's worth night out ended up to be pretty boring. This was no fault of the bands, but of the audience- or the lack of it. To be fair, afew more people had turned up by the time the second group, Pere Ubu, came on but most of the audience still looked as bored as they did at the beginning. The whole gig lacked atmosphere and despite the excellent performance of The Gang of Four, only a few people looked as though they were enjoying themselves.

Things might have been improved somewhat if Delta 5, instead of Pere Ubu, had been on second. Delta 5 did a good set and by the few people who had bothered to turn up, they were appreciated. Their set included their two Rough Trade singles of late," Mind Your Own Buissness " and " Anticipation". They came back after a small amount of encouragement for one encore.

Pere Ubu, though fairly amusing at first, turned out to be nothing but a bore and just because a few people showed some enthusiasm for them now and then, they obviosly believed themselves to be popular and came back for two encores, well overstaying their welcome by all accounts.

The Gang of Four livened things up a bit and put over a varied, consistent set including " Lean on me " "Paralysed" and " T.V. Me ". It's a shame that the unending enthusiasm of the group could not have been reflected a little more in the audience, however, they were appreciated enough to return for four encores, proving the gig to be well worth the ticket money.

Over all the gig was good but not outstanding - still that can only be the fault of the audience. Maybe there's something wrong with everyone in Newcastle, since this isn't the only time that the audience has acted like a bunch of morons. Anyway it's about time Newcastle woke up and learned to enjoy a good gig, which at present they seem incapable of doing.

NEWCASTLE MAYFAIR

19/3/81.

DANCING LESSONS AT THE KINGS HEAD

I arrived at the Kigge Head rather early, early enough to watch everyone getting ready. The reason I came to see Dancing Lessons was tl find out if they had improved any since I saw them a while back at the Gosforth Hotel (incidentaly, for any of you who where there, the time when they stopped during the third or fourth song to tune up, and later on in the set when the drum kit fell off its own little stage.)

Well it was about 7.30 and all there was for people to feel merry to was the"ELEKTRO DISCO" which was no more electro than a fishes fart in a tidal wave, they were playing straight forward pop music. By eight o clock there was about nine people inside looking very bored, I myself felt like going home but due to the circumstances I stayed, most probably because I got in free. By about 8.15 there were more people, the audience was mainly punks, as I had expected.

At 8.30 the support, Maiden Voyage, came on. (The very same band as featured in this issue, earlier on)

At 8.55 the lights were on and the "Elektro Disco" started, to my surprise there must have been about twelve people who had come along, and now after the support band more people appeared.

Then it happened, at 9.15 the lights went down and Dancing Lessons came onto the stage, it was all very mysterious I began to wonder what was happening, I thought they were tuning up but in fact the first song had started, then I realised I wasn't alone when the drummer said in a very nice loud voice "Ave we started yit?" and then they all nodded. They got half way through the song and all stopped cursing each other, ("at least its original" I thought to myself"), they decided to tune up before they went any further. At last they got started and their was very good, even after their bad start, I was impressed until the singing, which was so bad I felt a lump in my throat, I couldn't make a single sord out and it was just an absolute moan. They behan to get monotonous. It was a good thing they stopped to tune up, for the second time, it stopped the monotony, then later on in the set the microphone went off and the keyboard player started kicking the electrical connections. I don't want to make them sound unprofessional these things could happen to any band.

Their music was slack but tight if you can try and imagine what I mean, very Ultravoxish with a lot of Joy Division and Toyah thrown in. The lead vocalist, 16 year old Keith Proud, showed a lot of Toyah Wilcox's influence in his movements, I did expect something a little more original.

My favorite song from the Dancing Lessons set was "Mystery of the Screaming Clock" this consisted of about six tempo changes repeated about six times, it lasted far too long for a song no-one knows, but it is a good song.

Dancing Lessons are;

KEITH PROUD.....Vocals
JOHN FURNESS....Bass
JOE JUDD........Guitar
STEVE ATKINSON..Keyboards
NICK OLIVER.....Drums.

JIFF

BLANCMANGE, NAKED LUNCH, SHOCK;

2:5 STAR MEAL

THEATRE OF HATE AND CLASSIX NOUVEAUX

Reviewing the 2002 Review is much harder than meets the eye, not just because there were five acts to discuss (although two of them fade in the memory into nonexistance) but because the question arises whether the visuals or the music should be discussed (no-one's got time to discuss them both), so lets find a comprimise, if there's one to be found.

Unfortunatly I only came in for the very tail end of Blancmange's set - a shame, I couldn't judge for myself if they really were as bad as has been rumoured, but going by the amount of attention they were receiving (good, bad or indifferent) they must have been pretty dire.

The next reluctantly left the dressing room to receive a luke warm reception, which they hardly deserved. The general conversation they managed to stimulate was "who the hell are these ...." - the answer, I can inform those who never managed to find out, was Naked Lunch.

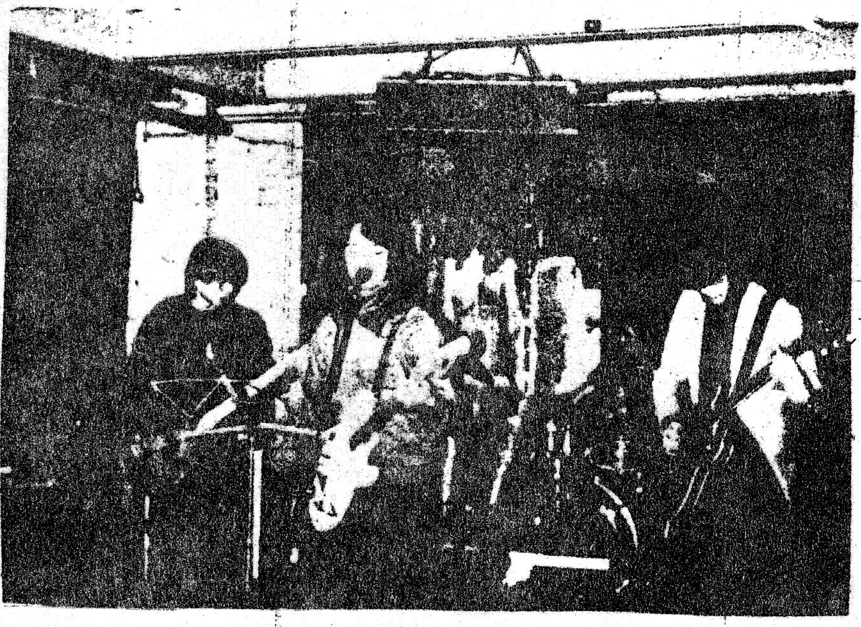
Time dragged - whether it was because there was such a long gap between courses or just because until now nothing much had happened I'm not quite sure. Anyway in time (long time) the next bunch were thrown on. Shock horror, who were these people who entered into the mists dressed totally in skin tight white body suits, only broken by two holes for their eyes? They progressed into a very entertaining carefully prepared routine, which, visually captured the audience's attention and imaginatively appealed to our sence of humour. Their routine varied from dance-a-long to Einstein A-Go-Go, wearing white coats and carrying various test tubes and formulae, to Kate Bush impersonations and onto the more entertaining Thatcher piss-takes and robotic movements, using Bowie-like fashions (it's a shame they couldn't borrow some of Bowie's style as well as his ideas) There's no doubt that Shock were very popular with most people, but gradually their visuals faded into banality and when the tapes ran out everyone was quite happy to clap them off - but enough is enough after all.

The audience was divided between the Punks and the Futurists, as ever, it was the Punks that made their presence and support felt.

Theatre of Hate were excellent, although for some reason the following they attract at the moment is limited to a small circle. The band deserve a lot more attention than they've received nationally. They went swiftly through their set, with Brandon, with his usual unique style of vocals making his authority over the review felt.

But all the enthusiasm raised by TOH was totally lost in the interval between them and arguably the main band of the evening. Effects, effects and more effects were set up, taking longer and longer to fix up - every light had to be in its exact position before the bands entrance ever looked at all likely. Where should the line be drawn though between the excessive special effects and the normal run-of-the-mill stage performance? Patience was wearing thin, but when Classix eventually came on, they were outstanding, and well worth waiting for (but then with a few less lights they would have been just as good).

Classix Nouveaux sound good on record (as prooved by the success of "Guilty" - which was played, as they say, by popular request, during their second encore), but on stage Classix are live music at its very best, both visually and acoustically what more could be asked for?



A VOYAGE BY NORTH EAST BANDS.

How many times past and present has the Newcastle area given rise to a major - for want of a better word - rock band? Yes we definately are living in a very depressed area of Great Britain, but surely repression should not be the inevitable result. The Government are continually publishing their figures and according to them we in the North East are in the fourth worst area for unemployment crime etc. etc. The lists with us featured high in the "worst ten in the country" are endless.

But who features before us on this dreaded scrap of paper? Northern Ireland, Liverpool and Glasgow. But since Stiff Little Fingers, Echo and the Bunnymen, Orchestral Manoeuvres etc. etc, and countless other bands to a smaller extent, all managed to leap out of their general depressive/repressive situations, no-one can exactly put Newcastles recognised music problems down to this. (Although it might be help greatly if the Council didn't try to quosh every new idea or venture made musically in the region.) So what is the restraining force on our local bands, since certainly round here there is no less talent, originality or demand than in the rest of the country.

So many of Britains bands still seem to originate from London, hardly surprising since it is the centre of the music world. Is it just because Cockney bands are on the record company's doorsteps and so easily (and more comfortably) found or because there really is ntrated in their than up here? rge network ely speaking) of venues ound London lends itself to on a larger scale than for cial 'stars' in the North.

But enough of Cockneys, and onomic gloom. In this series we are trying to look at some of the problems which arise when forming a band in this reginn, and by isolating them hopefully we can solve a few. In the issues to come we are going tc follow the fortunes,and the poorer times, of a new band from the West Denton area. If the band splits up in the near future, which at the moment seems unlikely, but you never know, we shall follow the members in th their new groups (presuming they decide to carry on in the music world)

At first the band comprised of two ex-members of Purê Chaos and the two members of Laser left after Steve Hall had departed.

Laser's gig at the Guild Hall in July '79 was a sell out, surprising to find that people actually will pay £2.50 to see a band they have never heard of. This was enough encouragement for Jacko (David Towler) and Jimi Page, to form amother band encorporating new ideas and a new direction to their by now stale set.

Tony O Brien (main man in Total Chaos) split with his band about this time, tired of the whole punk movement and ready to move to pastures new, and so decided alomg with Chaos drummer, Dafe Clark, to join up with Page and Jacko (who was thrown out a couple of months later for "holding the band back" and was replaced by another ex-Chaos man, Mick Shearman).

Because they had all had experience with several other bands many basic problems such as equipment, practising rooms etc, etc, had already been overcome.

follow up inside Back Page

COMMANDERS OR COMMANDOES?

Arthur 2 Stroke are by now a very well known band in the Niwcastle area, having for some time been playing venues throughout the North East. Its not surprising that their following is increasing rapidly, they are certainly one of the best local bands that I've seen live. Their sheer enthusiasm for what they are doing is enough to encourage anyone present into the spirit of the gig. The band are slow to difine their music stressing the "what ever it means to you" side of things. There's no one label which can define them satisfactorily or accurately, but they all readily agreed they played dance music plus something extra. The band's close links with Dexy's Midnight Runners and Bureau(some members of Arthur 2 Stroke played in a band along with various members of the afore mentioned groups) is shown up on stage with a strong emphisis on the brass section of the eight piece band. Although their sound in certain numbers can easily be connected with that of Dexy's there is no-one standing up and ramming the"Gospel According to Rowland" down our throats, in fact all they want from their gigs is a decent wage (which they've been done out of by the "big boys of the music racket" often enough) and for their audiences to enjoy themselves(could this be a definition of a fun band?)

The band have a single (their 2nd) out at the moment called "Hawaii Five O" (not the straight Steve McGaret style, but not far from it. "We're into theme tunes" "What Grange Hill and the likes?" "No Ironside" - there then followed a quick demonstration by several bodies scattered exhaustedly round the small box-like room we were sitting in. (I always wondered why the B.B.C. kept bringing out th theme tunes - obviously someone cares Perhaps if this single has a wide enough distribution it could do reasonably well, especially since the band are undergoing a tour taking them out of the North East to venues in London, Liverpool and Edinburgh. (see Purple Pages for details)

Arthur, the vocalist, writes the majority of their songs, which carry some message, especially for the people in our region experiencing the same problems, even though he does not believe in using his music as a political stage. Slightly tongue in cheek he describes his lyrics as,

"Middle of the road, but off centre, veering to the left."

"What about future plans?" I asked.

"Well as the name suggests we want to command the charts."

"So the nonconformists conform?"

"Yer something like that." - well perhaps if the Radio One D.J.s latch onto it in their normal "Wow, this is fun" manner the British public will be "persuaded" once again, and Arthur will be happy.

The group has had its fair share of problems, mainly lack of venues etc. the normal story in other words (as was explained by them many of the venues in the area are converted-rooms etc. not perpously built for gigs so the sound quality is poor.) A large obstacle for the band for a long time, was money, although this is gradually improving. They used to borrow equipment from the Noise Toys because they couldn't afford their own. They were asked to be the support to the Passions, which obviously would have increased their prestige, but unfortunately had to refuse since they would be paid three times as much to be the only group playing at the University the next week.

No-one seemed very sure about the band having any obvious influences when the question was thrown out for general discussion, but everyone agreed that people should follow their own personal musical inclinations.

The members of the band are not all local, some coming from Somerset and London.(The drummer, however, is local, the last time I saw him he was on his way to hospital, after his [illegible] masochistic reaction to Newcastle's defeat at the hands of Exeter.)

It didn't take long to be engulfed in the spirit of the gig, though maybe a little longer than the person in front of me "I like them" - after the first line of the first song had been checked out. The band moved swiftly through their set, visually there are eight different images encorporated under one name on the stage, musically the band join perfectly together to give a smooth, polished performance of a genuinly enthusiastic dance band. They did an excellent cover version of Midnight Hour with a new jerky rhythm thrown into the bargain, as Arthur [illegible] snapped out the lyrics and everyone danced.

They were called back for a well deserved encore, and everyone was keen for them to carry on apart from 'security' who were eager to finish things early and so the evening was wound up with a couple of sharpe exhilerating numbers, which left the audience totally satisfied with the evenings entertainment.

Afterwards I asked them how they thought they'd gone down, and they were well pleased with the audience's reaction.

"The University's a good gig to play - people are less inhibited"

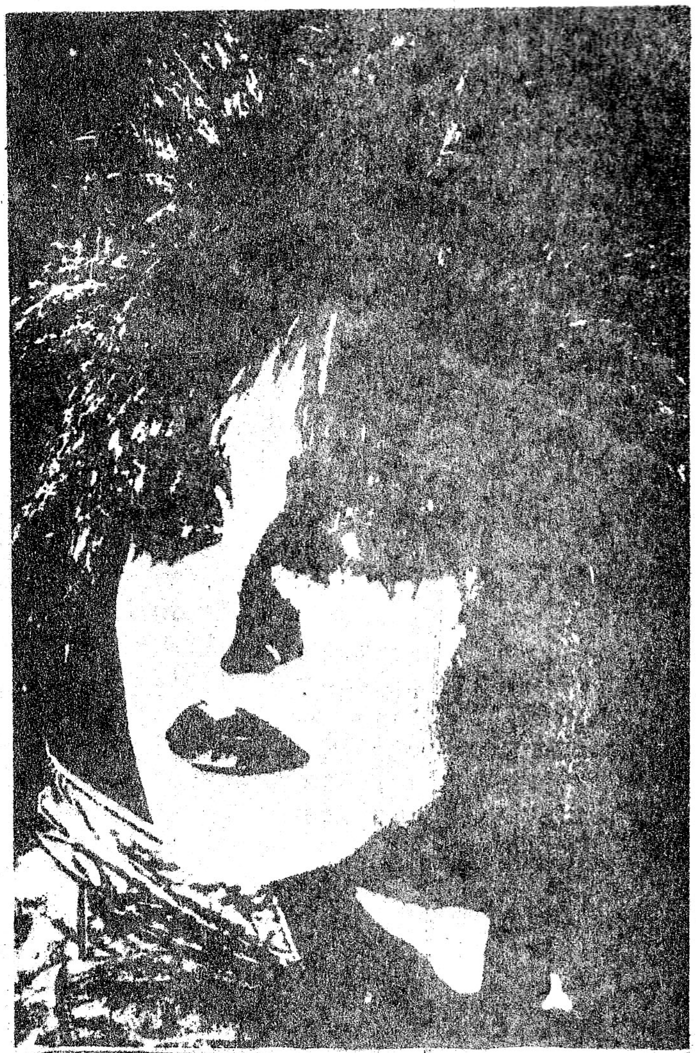
"What's the best venue in the area?"

"Annabellas is good, but probably the Cooperage is best" - go and see them the next time they play there, its well worth it.

The band are:

ARTHUR 2 STROKE.......Vocals.
WM7...................Guitar + Trumpet.
DAVID BRUCE...........Drums.
TIM READMAN...........Guitar.
IAN D. THOMSON........Bass.
PETER PIPER...........Tenor Sax.
PAT...................Organ.
DAVID BEIRD...........Alto Sax.
(replaced by MARTY.)

ANGELS AND INDIANS



"What kind of dance is this?" -was the question being asked by the Comsat Angels - the answer "not much of a one," due to the prohibiting factor of the bouncers. On paper this looked to be one of the best gigs of 1981, the Comsat Angels with an increasing following and the ever popular Banshees. By all reports, from their previous gigs on the tour it would be a definite night to enjoy and remember.(The Banshees were absurdly good, a dream-praise indeed from the N.M.E.)

The Comsat Angels set was mainly tracks from their album "Waiting for a Miracle" These tracks, excellent on vinyl, improved on stage. The band, unlike their music, appear very ordinary on stage but as soon as they play, their authority over their instruments and superiority to much of the "music" being churned out by their contemporaries in the record industry immediatly breaks through. "On the Beach" started off their set, a song with a strong drum beat from the very talented Mic Glaisher, "here comes a great big wave" and thats exactly the effect the band has. The singing was divided between Stephen Fellows (guitar also) and Andy Peake whose keyboards added strength and effect to the set. Kevin Bacon was their impressive bassist.

Personally I felt the audience reaction was not what the band deserved, maybe because of the venue and the fact they were the support, or possibly because some of the Banshee's fans were not familiar with their music (which is very different to the strident tones of Siouxsie & Co.) Amongst several new, and very promising songs, the better known ones of"Waiting for a Miracle," "Real Story" and"Postcard" were played before they were called back for their encore (which didn't take much encouragement).

The Banshees came on around nine after a long wait, and started the crowd off with "Isreal" whilst blue clouds blew over the screen at the back of the stage. But, even before the band appeared , the bouncers had fallen into their pre-planned positions in their conspiracy to ruin the gig. Only the very front row and a couple of other people who managed to avoid the bouncers were allowed to go down to the stage and so this obviously killed a little of the band's enthusiasm. (Incidently, although the concert was said to be sold out half the seats at the side in the front had not been sold, I can only presume the officials at the City Hall had some curious safety reasons for not putting them up for sale.)

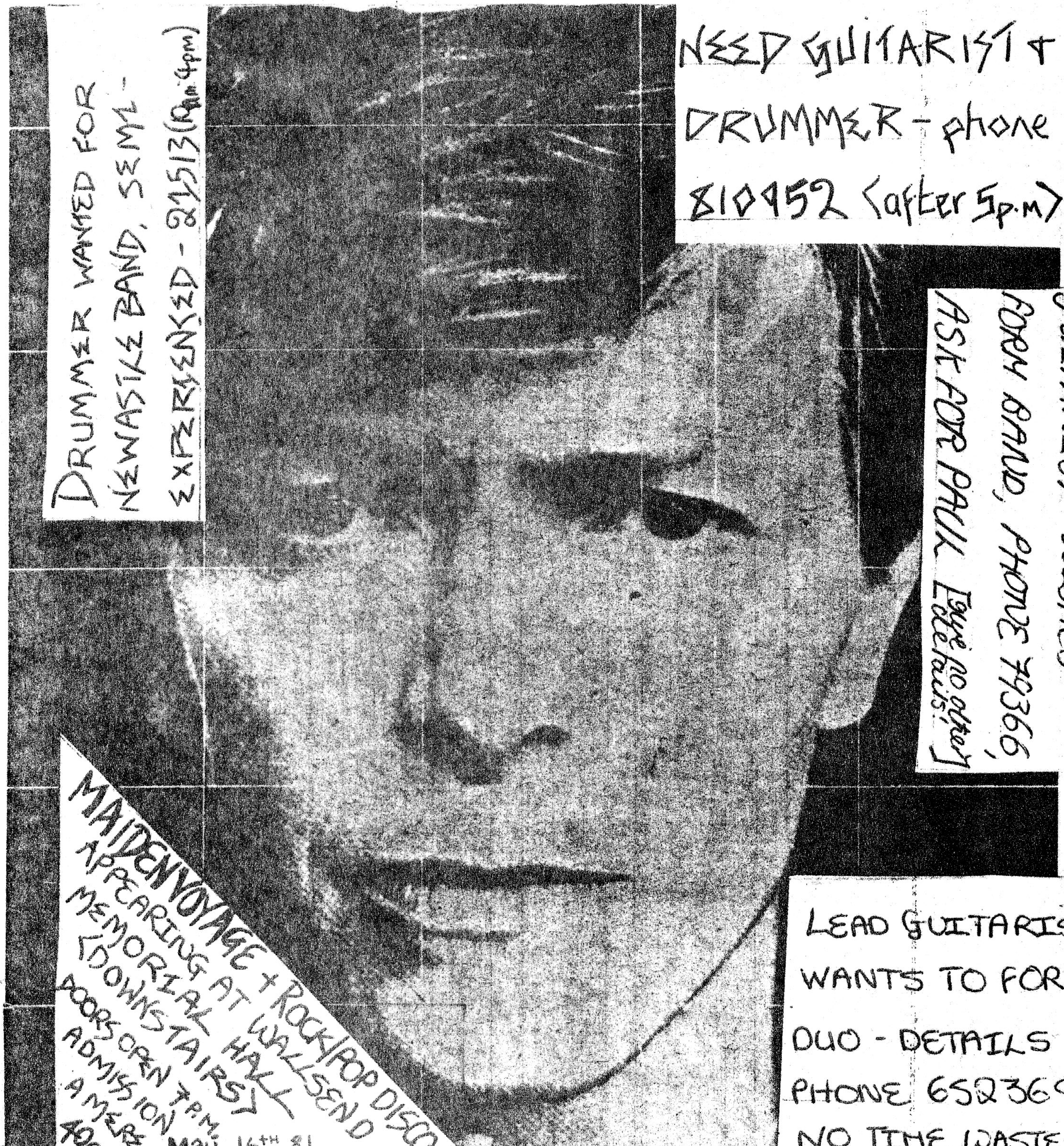
The gig went on though, with many familiar tracks from "TheScream" and "Kaleidescope" and the singles "Christine" and "Happy House" (which was the song which went down best). As Siouxsie danced at the front of the stage encouraging people to participate, one of the few people able to get to the front told her "to have aword with the bouncers" which she did, giving them every chance to step a side quietly and let everyone do what they wanted to do, enjoy themselves listening to the unique music of the Banshees. But the bouncers would not have it, not even when the band walked off in disgust, as a protest.

When the band, McGeoch, Severin, Budgie and Siouxsie returned, everyones spirits were dampened and the gig never quite reached the height that's normally produced by the energy of this band.

A lot of new material was played, in which, although there is no dramatic change in style , there is a definate progression of ideas and techniques from "Kaleidescope" which was (and still is) one of the best albums released from the whole movement that the band was at the heart of. So many groups that originated (or sprung from) '76/7 have disappeared without trace or collapsed into total banality, its relieving and heartening to witness that the Banshees are still as original, interesting, fresh, strong and exciting as they ever were.

It's not surprising that Siouxsie threw down the microphone at the end of their 1st encore after only having played for an hour or so, it certainly wasn't the bands fault for leaving prematurely, but even if they'd played all night the audience would still have wanted more.

REFORMING GROUP
NEED GUITARIST +
DRUMMER - phone
810952 (after 5p.m)



DRUMMER WANTED FOR
NEWASTLE BAND, SEMI-
EXPERIENCED - 871513 (9am-4pm)

GUITARIST - WISHES TO
FORM BAND, PHONE 79366,
ASK FOR PAUL [Gaye no other Eddie fails!]

MAIDEN VOYAGE + ROCK/POP DISCO
APPEARING AT WALLSEND
MEMORIAL HALL
(DOWNSTAIRS)
DOORS OPEN 7P.M.
ADMISSION
A MERE
40p
May 16th 81

LEAD GUITARIST
WANTS TO FORM
DUO - DETAILS
PHONE 652364
NO TIME WASTERS

follow on Voyage of a band

Unless you have contacts involved with bands its very difficult to get a group off the ground, as basically it all comes sown to who you know. But this is where Plastic Portraytes comes to your aid (how generous can we get?) We have our own Purple Pages - in which any musicians/lyrisists/ vocalists etc. can advertise free of charge for any members/equipment etc. needed for your band (see Purple Pages for details.)

Every band needs its selling points and the fundamental selling point is the name, since so much is surmised from it. Mistake no.1 of Page (who for obvious resons has has changed his name,to Caspion Prince, not quite so obvious,) perhaps was to call their band "Maiden Voyage" (originally this was to be the title of their first album, clever eh, - they should have stuck to that). Although this might have heavy metal overtones on first hearing, the band wish to make it quite clear that they have "nothing to do with Heavy Metal" (Actually the fact that the band have no specific visual gymicks, and that they are all very 'normal' on stage is part of their philosophy that everyone should just be and do what they like - a philosophy which is very popular at the moment but no-one seems to be taking any notice of, and so many of the 'diferent'people around at the moment are still as trendy as ever.)

For several months the band has beenpractising together on a regular basis, and have come a long way since those dark days of last year when Maiden Voyage were first formed. They describe their music as either'Ultroes'music or depending on their mood,'Jupiter Rock' but for the less informed, such as me and the rest of the world (because they made it up) "Jupiter Rock emerged from Punk but more technical" so now we all know.

The band played their first gig on a dreary Sunday night at the Kings Head, where they were the support to Dancing Lessons - well lets just put it down to experience. Its hard for any band to perform before an audience of less than ten - excluding friends, in a small room with poor acoustics. However, they far from disgraced themselves, going rapidly throughtthrough their set of about eight songs -50% their own original stuff and 50% cover versions (including an excellent speaded up version of Shadow Play, which was totally lost on those present)

tt Their style is interesting but by no means extraordinary, and there's nothing wrong which a few more gigs to gain experience wont put right.

In fact in the last month or so Maiden Voyage have played several more gigs, including the one at the Memorial Hall, Wallsend and Spectro. Assthey get a little more adventurous and gain in confidence they get better and better.

The band are all totally dedicated, and since the vocalist, Jimi, is on the dole he spends most of his time promoting the band, which has certainly paid off since about a hundred people turned up for their gig at Spectro. The band are surprised by the audience's reaction to them at their gigs, "It's more like a party - it's great" commented Page, they are always deeply gratified when they are called back of an encore.(Or perhaps I should say encores, since they are often cal called back more than once.)

They are currently having a three week rest from gigging, whilst they all sharpen their pencils before they go into the studio to record their first single. Its not yet decided which songs will be on the single, but the most likely contenders at the moment are, Velvet Cape, Sophisticated Woman (printed on the programme at the Spectro gig) or Robbot Plant.

The band borrowed Dancing Lesson'S P.A. for their first gig, but since t then they have managed to buy their o own, and when I comented that many of their lyrics would be lost at their smaller gigs, the statement was met with total contempt and I was assured that everyone would be able to hear a all the words - the fact remains that either I'm deaf or people couldn't.

Vague rumours have been flying that the band are going to play Tiffanys (on a Monday night), when I last spoke to the band this was an idea, but nothing definate was fixed, although if this was arranged they'd be worth going to see.

This edition of PLASTIC PORTRAYTES is the first in a series of, hopefully, monthly issues.

We aim to help smaller local bands get established, by giving them free publicity for gigs etc. in PURPLE PAGES (the eqiuvelent to yellow pages, but for people involved in music....obviously you are colour blind), and also by doing reviews and interviews so that their work can become generally better known. We also, of course, cover any major gigs in the area.

Its easy to sit back and critisise the efforts other people are making, but it's much harder then meets the eye to organize a simple magazine such as ours.

The main priority for us is to keep the all round costs down for everyone, this is why we do not charge for advertising. In fact at the price Plastic Portraytes is being sold at we are not breaking even, but hopefully in future as the distribution grows we'll be able to print beter quality photos etc. (still charging you the same amount.)

If the magazine has interested you at all (or bored you so much its inspired you to try and improve it) then you could join the team working on the magazine. We can provide valuable experience for future jobs in journalism etc. If you want to go into journalism, or if you would just like to write for a magazine out of interest, then you are very welcome to submit articles (it does not have to be on a regular basis if you don't want to). Any budding photographers, artists etc or someone to give a hand with printing, advertising and/or distribution would be welcomed also.

Purple Pages is the advertising section of the magazine and as plugged before you can get a box free to advertise gigs, buying/ sellingof equipment, records, tickets musicians wanted, transport, tuition and generally any musical services. If you wish to hire a whole page it costs around £2 (in many fanzines it costs £25 or more- in a certain national paper advertising is 22p minimum a word.)

So for any inquiries, letters, complaints or offers of help contact

STEPHANIE WATT - 810952 (after 5pm)

If your group has a forthcoming gig if you contact me at the above number, it will be arranged for someone from the magazine to go and cover the gig.

Thank You

Barbara

Margaret

Kevin

Jack & Marianne

Cath

Terry

Andy

Peter Slater